1:Gallin E-4,5 (1957-1958) 1966
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landownership rights as well as the types of ownership patterns in Taiwan tend to foster such fragmentation and scattering of landholdings. The ownership of land is for the most part inherited in equal shares by the family's sons, including any son or sons by adoption. Although by law daughters may also inherit land, since they are usually married out of the family they do not participate in the inheritance.

All of the land owned by villagers comes under the official heading of privately owned land. Land can be owned by individuals or families under individual or joint ownership. Individual-ownership land is a piece of surveyed land which is owned and registered in the name of a single owner. Joint-ownership land is land surveyed as a single field and recorded in the name of one representative owner which is actually owned jointly by a number of people; each of the joint owners owns a portion of the surveyed field and cultivates his plot separately. The third kind of private-ownership land is corporate land. There are only a few relatively insignificant instances in Hsin Hsing of village patrilineal kinship groups (*tsu*) owning corporate land. In each case the landholding is small and is recorded in the name of the eldest *tsu* male—who in some instances has long since died. Most often *tsu* land is leased—usually on a rotation basis—to *tsu* family members. The rent paid is used to finance *tsu* functions such as the upkeep of the *tsu*'s main ancestral-worship room (no Hsin Hsing village *tsu* has an ancestral temple) and sometimes the expenses of ancestral worship. The land reform law has technically eliminated the category of such *tsu* or corporate landholdings.

Neither the earlier Japanese nor the present land tenure system permits subtenants in Taiwan; there is no such concept of ownership or tenancy of "subsoil" or "land surface" as was found to exist in many instances on the mainland (as discussed in Fei, 1939:174–196). According to both the law or official records and the villagers' concept of land tenure, a family—usually under the name of its senior male member—owns land. The land may be cultivated by that family itself or, for various reasons, leased to a tenant. The tenant cultivates the land and pays a predetermined rent—usually in kind—to the landlord. Until the 1949–1953 Land Reform Acts, tenants had no rights on the land except those granted by the landlord. Land reform has radically changed this. Today tenants and their families have certain rights on the land they cultivate and therefore a greater degree of security.

In spite of the pressures of the constantly increasing population on the land, there has been little development of any kind of important local industry. Except in some scattered brickworks and menthol-distilling factories in the area, there is little demand for the labor of

1:Gallin E-4,5 (1957-1958) 1966
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fowl, although some of them, especially young girls, prefer not to kill fowl. When the throat is cut the blood is collected in a bowl of uncooked rice and later made into a kind of soup.

A few villagers also keep some rabbits and goats. Rabbits are used for food on festive occasions and are also sold in the market. Goats are kept in preparation for a marriage, when they, as well as a pig or two, are slaughted, used in the religious ceremonial, and later fed to the guests.

As shown in Table 12, in 1958 there were seventeen water buffalo in Hsin Hsing village. These are kept strictly as work animals and are not considered as food by most of the villagers. This is perhaps related to the feeling built up over the years toward this useful, hardworking, and tame animal. Villagers say that they have no such feeling for pigs, which do nothing all their lives but prepare for the day when they will be eaten, but some of the village women actually become ill at the thought of eating beef. On the other hand, many village men, especially those who have worked or served in the army outside the village area, boast of how they have often eaten beef.

In the village, young boys and sometimes old men take care of the water buffalo when the animal is not working in the field. The young boy is in fact referred to as the "cow boy" and can often be seen riding on the animal's back or leading it along the narrow paths between the fields where the buffalos can graze. In the market town of Chi Hu, five miles southeast of Hsin Hsing, there is a special market where water buffalos are bought and sold on two fixed days each month.

AGRICULTURAL LINKS BEYOND THE VILLAGE

Most crops are not kept in the village very long after they are harvested. The bulk of them is used to pay the farmers' operating expenses or is sold. Some vegetables are preserved for future use as food for the family and for livestock. For example, sweet potatoes, radishes, and cabbages are cut up, dried in the sun, and then stored in sacks. In addition, a small quantity of fresh sweet potatoes is frequently stored in the house, also to be used as food for family and livestock. The potatoes are piled on the floor in the corner of one room of the house. It is common to use a corner of the main room of the house—the *kung t'ing*, the ancestral-worship room—for this purpose. Thus, besides the religious altar in the rear, one frequently finds in this room all kinds of stored valuables such as rice, fertilizer, and some of the farm implements. The rats, which frequently destroy part of the crop while it is growing in the field, also take their toll of the food stored in the house.

Those villagers who grow cash vegetable crops usually market them

[See category 116, p. 59--Analyst]

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around the house, or just relaxing. A man with few sons and very little land will have to continue to work the land well into his old age.

Although the reasons for family division are varied, there are standard procedures for implementing the process. The actual division is carried out through the customary process of mediation by a person called in to help work out an amicable settlement. This man may be a *tsu* relative, a respected fellow villager, or a maternal relative. Family division entails the equal division among all sons of all property belonging to the large family. All the land must be evaluated according to its productive capacity and location. Where the amount of land cultivated is very small, the members of the family may in rare instances agree to draw lots. The winner of the drawing gets all the land and pays his brothers for their share; they may then go to the city to support their families.

In the division of the house, each new *chia* retains its own apartment or rooms. The family's large brick stove usually goes to the oldest son, while the others use small charcoal stoves until they can build their own brick stoves. Sometimes, until they are well settled under the new family arrangements, the *chia* of the younger brothers may continue to use the original family kitchen and stove.

Although the division often results from or causes bad feelings between the newly formed *chia*, there is a great deal of interaction among the members of the family even after the family property has been divided. Such related families frequently share in the use of certain tools and farm implements, either through mutual lending or joint ownership. Since they are both relatives and neighbors, such families may also continue mutual aid and cooperation with one another in everyday tasks.

THE "ANCESTRAL GROUP"

Perhaps one of the most important unifying factors which joins divided families, as well as *tsu* organizations, is their joint religious activities. Although economic reasons may have divided the larger family, certain religious ceremonies continue to be a joint function. Ancestor worship and participation in funeral rituals for patrilineal relatives are two of the most important religious activities for the family. The one part of the house excepted from the division is the central room known as the *kung t'ing*, which contains the family's ancestral tablets, altar, and sometimes statues of gods which are owned jointly by the families. The room and its contents continue to be the common property of all the members of the separated families.

The conjugal families which now form independent *chia* (economic families) in their turn begin the process of expansion into joint or

1:Gallin E-4,5 (1957-1958) 1966
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stem families as sons marry and have children; they may ultimately go through a similar process of division. In this manner, over a few generations a larger patrilineal kinship group develops which takes on the activities and functions of a *tsu* organization and is considered to be such by its members. The original *kung t'ing* is retained and continues to be used for the common religious activities of the enlarged kinship group. In Hsin Hsing, as the patrilineal kinship group expands, brothers often keep their own immediate ancestors' tablets, such as that of their parents' and sometimes grandparents', in a semi-formal *kung t'ing* in their own quarters. However, ceremonies honoring the earliest ancestors are still held in the main *tsu kung t'ing* and are attended usually by representatives of all the *tsu* families. If a family moves permanently from the village to the city, it might make an entirely new copy of the ancestral tablet so that all of its own recent ancestors can be worshipped in the family's new locale.

Thus, the kinship group or, when it grows large enough, the *tsu* remains unified or at least is regularly unified on certain occasions as a "religious family." Kulp (1925:145–146) has called it "the practical unit of ancestral worship." The religious family "becomes a conscious unit only during the ceremonies of ancestral worship and varies according to the ancestor worshipped at any one time. It thus includes all those persons who ordinarily come together for ancestor worship." Only direct ancestors (or forebears considered to be such) are worshipped. A religious family is thus composed only of relatives who share common descent from a direct ancestor. The size of the family varies accordingly. While a *tsu* of over a hundred people, like the Huangs in Hsin Hsing, form a religious family to worship their founding ancestor, only the several *chia* of several brothers make up the religious family which combines to worship their deceased father, since he is not the direct ancestor of his brother's children or the other members of the *tsu*. The size and composition of a religious family is thus a function of the ancestor worshipped on any occasion. Thus, one notes that in Hsin Hsing village, when the members of a *tsu* worship their founding or earliest ancestors (whom they share in common), the *tsu* and religious family are identical. At other times a functioning religious family may be only a small portion of the *tsu*.

The newly separated households of the religious family function as a conscious unit for more than the actual ceremonies of ancestral worship. Although attendance at the ceremonies is frequently limited to representatives of each *chia*, other family members are drawn together by the organization, planning, and economic cooperation frequently necessary for such worship. An *esprit de corps* unifies the families in ancestor worship as well as in their mutual participation in rituals upon the death of a *tsu* relative.

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This appears to be especially true in Hsin Hsing village where the *tsu* groups are small and so have little, if any, income from corporate land holdings. A large *tsu* with income from corporate land has a formal organization for the carrying out of ancestor worship or funeral arrangements. The more causually organized *tsu* of Hsin Hsing, however, must organize themselves for each occasion, and most *chia* must actively contribute both time and money.

Therefore, whenever worship of an early ancestor is to take place in one of the larger Hsin Hsing *tsu* compounds like those of the Huang or K'ang groups, each smaller *chia* sends incense, yellow paper money, and food to be used as sacrifices. There is no system of rotation under which each household in turn furnishes the sacrifices for all, although the care of the ancestral-worship room rotates from one *chia* to another at yearly intervals. In the Huang compound, for example, each of the four branches of the *tsu* which descend from the four sons of the *tsu's* founding father takes over the responsibility for the *kung t'ing* for a year and then passes it on to the next branch. The Huang *tsu*, though the largest in the village, has no income from corporate land. The *chia* which has the annual responsibility for the *kung t'ing* must therefore buy incense and paper money for the regular worship in addition to keeping the room clean. The large K'ang *tsu*, on the other hand, has corporate land; the income from this property, through the agency of one of the elders of the *tsu*, covers any additional expenses in the operation of the *kung t'ing*, such as the repair of any religious objects belonging to the *tsu*. The men in a religious family or *tsu* who are respected and act as advisors on *tsu* matters are those who give their time and who are the first to do any necessary work or to give money for *tsu* purposes. However, whatever the type or size of *tsu* group, the worship of the ancestors follows a standard pattern, the only difference being the number of *chia* which participate.

Thus, it is only on limited occasions that the entire *tsu* worships the early ancestors held in common by all *tsu* members. These infrequent rituals are held in the main *kung t'ing* of the *tsu* compound, and male representatives of the *tsu's* member families then seem to be the main participants. On such occasions, the main *tsu kung t'ing* serves as a kind of informal ancestral hall. However, on many other occasions, a small group worships their own more recent ancestors in this same main *kung t'ing* where their ancestors' tablets are housed and which then serves as a kind of private family or sub-*tsu kung t'ing*. Frequently, however, smaller sub-*tsu* groupings or families house the ancestral tablets of their recently deceased personal ancestors in their private, small, informal *kung t'ing* within their own apartment.

Most of the actual ancestral-worship rituals in the village are for the benefit of more recent ancestors of the sub-*tsu* groupings, and these are

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performed in either the private or main *kung t'ing* by the smaller group. Usually, it is the women who have married into and become part of the *tsu* who perform most of the actual ancestral-worship rituals in Hsin Hsing and other villages of the area. M. Freedman (1958:85) also notes that "The rites performed in the [ancestral] halls [of the *tsu*] were conducted by and in the presence of men; their daughters and wives played no direct part in the proceedings. In the home, in contrast, it is clear that, whatever the theoretical inferiority of women in the sphere of ancestor worship, they occupied a central position in its performance."

Since there are no ancestral halls in Hsin Hsing village or in the local area, this was the case. Worship of ancestors takes place exclusively in the *kung t'ing* of the *tsu* or family. Ancestor worship performed in a hall or in the *tsu kung t'ing* on certain few occasions would be public, a formal observance for all to witness and theoretically conducted by men. But more often in the Hsin Hsing area women conduct it. Ancestor worship, as it generally takes place, is on a small scale, is private, and tends to be rather informal. As a result, the women, in the presence of their children, usually take the main part in carrying out ancestor worship. As some of the villagers noted, "The men are busy, and the women are more religious anyway."

It is partially the unity of the religious family organization, which continues even after the legal economic division of a larger family, that gives the several newly independent *chia* a definite basis for cooperation and a sense of common identity. Of this Freedman (1958:25) has noted that the

> newly separated households were at least potentially members of one ancestor-worshipping unit in relation to recent forebears, and some forms of *ad hoc* economic co-operation might be instituted between them. In other words, while the formal division of house and land, which was a ritually established rupture at one point in time, created legally independent households, the relations between these households might diminish gradually in time rather than undergo a sharp transformation from involvement to indifference.

Although a joint family may not continue for many generations as a single unit, it derives continuity from the maintenance of the religious family, with its function of ancestor worship. To ensure such continuity, marriage and adoption are a primary and conscious concern. In addition to providing the family with the necessary descendants to worship the ancestors, the institutions of marriage and adoption ensure the security of the family through growth and expansion. For the parents these institutions mean security and care in old age as well as in the afterlife. "One's future is in one's children" is a common saying which has had much meaning in traditional China and which is still no less important in the changing Taiwanese village. Besides these

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ABOVE: Ancestor worship. RIGHT: Altar in kung t'ing with statues of invited gods. BELOW: *Tao shih* begins *pai-pai* at midnight before arrival of bride.

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775 one spirit remains in the grave, another remains in the incense pot in the ancestral-worship room of the family home, and the third journeys to the underworld to be judged by the gods of the underworld for its past deeds in life. These gods determine the fate of the spirit, which may be eternal punishment and torture in the underworld, a punishment appropriate to the seriousness of past deeds, or rebirth in another world as anything from an insect to a member of the gentry or an even higher status. However, the spirits of people who have lived extraordinarily pure and good lives are permitted immediate entrance to the "Western Paradise," never again to undergo the uncertainty and misery of earthly life.

Death

763 Death is not always sudden and unexpected. Sometimes it becomes apparent that an old person is about to die "when his eyes no longer see or he can no longer eat rice." When this happens, the family is able to prepare for the occasion and, at the same time, eliminate the need to perform a ritual to rid the bedroom of the demon of death—necessary if someone dies in his bed. The dying person is washed and dressed in special clothes and moved from the bedroom to the family's *or tsu's kung t'ing*. Here he is placed on several wooden benches which have been covered with straw mats, and he and the family wait for death to come. Female members of the family take turns keeping watch in the room, passing the hours making fiber hats or doing other hand work.

On one occasion a very old woman was apparently dying and was thus washed and dressed in her burial clothes and moved into the ancestral-worship room. The family recalled that when she could still speak she had said she wanted to die on the anniversary of her husband's death so that the ritual of ancestor worship for herself and her husband could be carried out easily by the family on the same day. For four days the old woman lingered in a coma; finally, on the fourth day, there was "no more breath in her" and she died. I expressed amazement that the old woman had died on the very day she had predicted. The response was, "Well, of course, the old people are always right."

764 In cases of sudden death, the body is moved immediately into the ancestral-worship room, washed and dressed in burial clothes, and laid out on the mat-covered benches to await burial. Whether the deceased had been brought there to die or was placed there after his death, all chairs in the room are removed, mirrors are covered, statues of the gods taken down, and scrolls picturing the gods hung face to the wall. Straw is placed on the floor on which the mourners and visitors sit. At this time the family of the deceased must register the death at the

1:Gallin E-4,5 (1957-1958) 1966
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be the equivalent of an emperor, ministers, marshalls, and generals. In this hierarchy T'ien Kung is the emperor. Right under T'ien Kung are the three brother gods, San Chieh Kung: (1) T'ien Kuan, the god of heaven; (2) Ti Kuan, the god of earth; and (3) Shui Kuan, the god of water." In addition, the gods which reign in the underworld are regarded as high and powerful gods.

After these there is a whole lesser series which inhabit local areas such as villages. Some of these lesser gods have specific functions in which can be seen the mixture of magic in religion, for example, providing aid to the villagers when they are faced with illness in the family or fire in a house. Others help when general misfortune befalls the village or an individual family. (These will be discussed in detail below.) The lesser gods also function as intermediaries or "ambassadors" between ordinary people and the higher gods, since mere mortals cannot take their prayers or wishes directly to the highest gods but must transmit their prayers through these lesser gods, just as they must employ certain priests or shamans in order to communicate with the lesser gods; this was seen in the premarriage ritual described in Chapter 7, when a *t'iao t'ung* performed in this way.

The parallel between the system of gods and that of imperial China is heightened by the attribution to the gods of their own armies of soldiers and horses. Each god's importance and power, of course, determines the size of the army he possesses. Since the soldiers and horses protect the gods and carry out their work, sacrifices offered to a god must include food for his soldiers and hay and water for the horses.

The villagers [noted one informant] believe that the gods within the hierarchy, much like ancestors, do not punish people when they do not worship. Instead the gods' action is positive, since if the people do worship the gods, they will protect the people and help make their lives run smoothly. If they do not worship, the gods will neither bother them nor help them. This is equivalent to giving them trouble since the people believe that without the gods they will have trouble in life and nothing will run smoothly. The gods are not considered possible sources of doing bad since they are holy men (*sheng jen*) and therefore won't hurt the people. People do not think of the forces of nature as good or bad. They only know from experience that life is hard and that they need the gods to help make things run a little more smoothly. Therefore, worshipping the gods is traditional, and so long as life is difficult, people will grow up generation after generation worshipping the gods in the same way.

For these reasons, the villagers worship the gods not only when they desire aid but also on the gods' birthdays and other special occasions.

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Statues of the gods are usually carved by master craftsmen in Lukang, a well-known center for such work in Taiwan. They may be owned by individual families, by a *tsu*, or jointly by the entire village

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population. Hsin Hsing village owns the statues of two gods: one of the main village god, Ta Shih Kung, who is said to have accompanied the original founders of the village from the mainland, and one of the Earth God T'u Ti Kung. These statues were purchased with "public money" collected for religious purposes.

Some individual families have statues of personal or private gods whom they worship. There are two families in Hsin Hsing which have private gods: one of these gods, Er Shih Kung, has become very important in the village. He is considered powerful, his aid is frequently sought, and many of the villagers worship him on his birthday. The other private god is worshipped by only the one family. Their origins are unknown; according to the owners, the gods came from the mainland with their ancestors.

Origins of such private or personal gods are varied. Sometimes the origin is a vision. This is the case with one man in the area. For years he had been plagued by bad luck. He had no children and could not make an adequate living. One stormy night, walking through a wooded area, he was frightened by a flash of lightning, which showed him the form of a man in ancient costume high up in a tree. Fearing for his life, he claims that he immediately vowed to build a statue in the image of the vision and worship it as a god. In the twenty years since that day his fortunes have changed, and today he is a wealthy man with many children.

The great importance one of the private gods in Hsin Hsing has taken on has enhanced the prestige and prominence of the K'ang family which owns his statue. The majority of the villagers worship Er Shih Kung each year and frequently go to him for aid in time of illness or other emergency. Each time this is done, the contribution of the K'ang family to the village welfare is recognized. The family receives certain material benefits from the villagers, and families which feel they have benefited from Er Shih Kung's help feel a sense of obligation to the K'ang family. As a result, they feel obliged to help whenever the K'ang family needs some kind of favor. Each of the many village families which join in the *pai-pai* held by the K'ang family for Er Shih Kung on his birthday contributes several large, sweet, steamed cakes as sacrifices. These are kept by the K'ang family as custodians of this useful deity.

However, some village families feel a degree of antagonism towards the K'ang family; they feel that the K'angs are abusing their position. The most bitter antagonism is that of the Huangs, the family which owns the other personal god, which the village does not recognize. The Huang family is bitter about the situation and is joined in its antipathy by some others who appear to have been stirred up by its many criticisms of the K'angs. However, despite the bitterness, the two

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621 578 771 778 556 422 families do not express their antagonism openly, for this would be a serious breach of etiquette. Interestingly enough, neither of the two families which personally possess these private gods is a member of any *tsu* organization in the village. It appears that the possession of these gods by the two families is a means that each family has used to establish a place for itself in the village. The family in possession of Er Shih Kung, the god which has become popular in the village seems to have actually achieved this goal.

Other Supernatural Beings, Forces, and Beliefs

776 In addition to gods and ancestors the villagers believe in evil supernatural beings. They are known as demons or *kuei*, but, out of fear of their malevolence and respect for their power, the villagers [775] more often speak of them as gods or *shen*. The already mentioned [753] Good Brothers belong to this group of *kuei*. "When one hits such a [761] bad thing," one's spirit becomes possessed or is taken away by the [777] supernatural being, and sickness, ill-fortune, or even death may result. [756] It then becomes necessary to secure the services of a shaman or diviner to determine the cause of the trouble and appease the spirit.

Fate and Divination

777 787 Beyond and stronger than the influence of gods and spirits is an all-pervasive force, fate. It affects and predetermines the over-all direction of life and events. The fate of an individual is determined by his eight birth characters and "the set of forces of Yin-Yang and the Five Elements, which were connected with the movement of the stars in directing the mystical operation of time, which, in turn, determined the nature of personal events" (Yang, 1961:135). The Hsin Hsing villagers' belief in the concept of fate was well described by Kulp (1925:171) for Phenix Village when he wrote,

> Fate decides all things. Fate determined the time of birth and it will determine the hour of death, the manner of death and the experiences between birth and death. It is useless to strive against fate. All one can do is to learn the will of fate and conform in the best possible way. One may try to outwit fate but sooner or later one is doomed to defeat. Such are the attitudes that people hold regarding the great events and experiences of life.

This belief leads to various forms of divination that are designed to determine what the individual has in store for him and what, if anything, can be done about it. Thus, if resort to ancestors, gods, magic, or medicines fails to produce results, the difficulty is accepted as predetermined by fate. The concept is especially valuable in preventing a weakening of the general belief structure, for if all attempts at manipulation through supernatural influence should fail, the concept of fate

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offers an acceptable explanation of the failure within the framework of the system.

THE ANCESTRAL-WORSHIP ROOM OR *KUNG T'ING*

The village family or *tsu* perform most religious and magical activities in the *kung t'ing* where the statues of the gods and the ancestral tablets are housed. This is a central room in every village house (see house diagram in Chapter 2), whether it is a large *tsu* house with many apartments belonging to component families or the small house of a nuclear family. Some households which reside in the apartments of a large *tsu* house reserve a small part of one of their own rooms as a kind of *kung t'ing* where they maintain ancestral tablets bearing the names of their own deceased parents or their own most recent ancestors. However, these households continue to share in the maintenance of the main *kung t'ing* of the *tsu* where a tablet recording all the names of the *tsu* ancestors is housed.

The *kung t'ing* of a Hsin Hsing village house is fairly representative of those found in the homes of the area and the homes of urban Taiwanese. (Today, usually it is only the mainlanders in Taiwan who do not have such a *kung t'ing* set up in their homes.) The appointments of the room include an altar which stands against the wall opposite the main entrance. Above the altar may hang two calligraphy scrolls which flank a scroll depicting the Buddhist goddess Kuan Yin. Statues of the main Taoist gods, a few in glass boxes, and the ancestral tablets stand on top of the altar. Incense receptacles and wine cups are placed before the statues of the gods. In front of the altar stands a large table on which food offerings are placed during worship. On ritual occasions this table is moved away from the altar and used as a dining table. The last appointment is an incense pot which hangs from the ceiling a few feet from the entrance to the *kung t'ing*, wherein the spirit of T'ien Kung, the highest god, is said to reside. He is not represented in statue form.

In many respects the care and function of the *kung t'ing* indicate the nature of village religion and its relation to other aspects of village life. Although this room is the most important single site for the performance of ritual activities, it is by no means limited to "sacred" events. The family entertains guests here on both religious and non-religious occasions, and it also serves as a meeting place for the family to sit and talk. Because it contains an electric light bulb, children play or do their homework here, and women gather here to work on fiber hats. Perhaps the most "profane" of the uses to which this room is put, particularly if the *kung t'ing* belongs to only one or a few households, is its use as a storage place for sacks of rice or fertilizer and mounds of sweet potatoes.

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sweet potatoes. In the case of a jointly owned *kung t'ing*, several members of the large *tsu* who share in the ownership of a harvesting machine or winnower may store the machinery in the room.

The multiple uses to which the *kung t'ing* is put account for its usually untidy and cluttered condition. It is seldom cleaned or dusted. Dust and ashes from burned paper money and incense accumulate during the period between the New Year's clean-up and the sanitation inspection of the village by the police and public office people.

In the Hsin Hsing area, statues of the gods are housed in the *kung t'ing* of village families or in temples. Actually, only the very powerful gods, such as the goddess Matsu and some of the underworld gods, are housed in individual temples, usually in Lukang or some other town. The Earth God is the only god who has his own small temple in each village. His temple is known as the T'u Ti Kung Miao. In a few larger villages a temple sometimes is built to house all the statues owned by the community. But Hsin Hsing and other small villages of the area have no such temple, and village-owned statues are therefore maintained in the *kung t'ing* of private homes. When it is necessary to worship many gods at one time, the gods are invited to come from their resident *kung t'ing* to the single *kung t'ing* which is to be the center of worship for the occasion.

Each year two different Hsin Hsing village families are charged with the responsibility of housing and caring for the statues of Ta Shih Kung, the village god, and T'u Ti Kung, the Earth God, and for arranging any events which concern these particular gods. Each family head is in charge of a single statue and is called a "pot master" (*lu chu*). (The term "pot" apparently refers to an incense or fire pot often used in the worship of a god.) The pot master is usually assisted by several men.

The pot masters and their assistants are said to be chosen by the gods themselves at the annual formal celebration of the village god's birthday. On this occasion, the names of all the village family heads are read out singly "to the gods," who are asked to make their choice. To determine the god's answer, kidney-shaped blocks are thrown in turn by each family head. The ways in which the blocks fall are interpreted as either an affirmative or negative reply. A third possibility is that the god is laughing at you. The men who are rewarded with the most positive responses are named pot masters and assistants. Not infrequently, the old head of the household who is selected as pot master is already virtually retired. In such a case, it is realized that a son will handle the great responsibilities of the job.

Occasionally in Hsin Hsing, pot masters have taken their responsibilities seriously enough to spend a great deal of their own money to refurbish an old and worn statue of the god. In one such instance, a

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very poor but devout pot master for the Earth God realized that the villagers did not intend to contribute to the care of the god's statue. As a pious act he used his own money for this purpose. He was apparently motivated in part by his need for security within the village community. His family is poor and unrelated to any of the other large or small patrilineal kin groups in the village. He appears to have counted on this act to assure his family of assistance at any time of need in the future. And, in fact, his gesture was much appreciated by the village as a whole. It greatly improved his reputation and strengthened his family's relations within the village.

In addition to the village-owned statues which are cared for by the pot masters, there are also several statues of public gods which are owned by individual families and kept in their own family *kung t'ing*. Some families are more devout than others and may spend a great deal of money, sometimes as much as NT $300 to 400 (US $8–11), to purchase a statue of a god. These families generally own a statue of the Earth God and may sometimes purchase the statues of minor local gods to which they have taken a special fancy.

PRIESTS AND SHAMANS

The villagers depend upon specialists to communicate and deal with the gods and other supernatural spirits in their behalf. These specialists are either the Taoist priests known as *tao shih* or the shamans known as *fa shih* and *t'iao t'ung*. Since the powers of these men are not the same, the manner and degree to which they are able to function as intermediaries between the ordinary people and the supernatural varies widely.

The *tao shih*, as a member of a religious priesthood, functions purely as a religious practitioner. He is able to conduct rituals and ceremonies, but has no supernatural powers. The *fa shih* and the *t'iao t'ung*, on the other hand, have definite personal supernatural powers which enable them to cope with evil forces. Of the two, the villagers consider the *fa shih* the more powerful, because he himself has powers which enable him to confront the demons and exorcise them. The *t'iao t'ung* has no power himself but "only borrows his power from the gods"; it is only while he is possessed by a god that he has any supernatural powers.

There are no *tao shih* living in Hsin Hsing. Those who conduct services in Hsin Hsing are usually residents of Lukang. Almost all of them are ordinary family men who do not earn their livelihood by farming but have shops of some kind in the city. They are, so to speak, "their own boss"; their businesses can either be closed temporarily or some employee or member of the family can be left in charge for one,

1:Gallin E-4,5 (1957-1958) 1966
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796 769 Thus, most villagers sacrifice to the ancestors higher quality foods like pork, fowl (chicken, duck, or goose), fish, vegetable and soup dishes, steamed cakes, rice, and noodles. In addition, wine is offered, incense and paper money are burned, and firecrackers are set off. (On the occasion of other *pai-pai* held bimonthly, only minimum sacrifices of meat and fish, not fowl, are offered.)

[211] The ancestral tablets indicate which ancestors should be worshipped. In addition, each religious family usually maintains a "remembrance board" as a reminder of the exact date on which to worship which ancestor. The death dates of all who must be worshipped are engraved on this board, which hangs on the wall of the ancestral-worship room. By relying on it, each family or group of related families is sure to fulfill its responsibilities to its ancestors. The board supplements the memories of the old people, who usually inform the family when it is time to worship some ancestor.

Generally, a single ancestor is worshipped for about two or three generations, or as long as someone remains who remembers him in his lifetime. When no one remains who remembers him alive, he, together with other more or less forgotten ancestors from times long past, is worshipped only on one designated day of each year, and then perhaps by the *tsu*.

[805] The lunar calendar forms the base for the schedule of calendrical rituals—the *pai-pai* which are celebrated by the whole village on set days. One such important rite is the *pai-pai* for unworshipped, anonymous ancestors. Such forgotten and neglected ancestors wander about the countryside looking for sustenance, becoming negative powers or harmful spirits (*kuei*) which often make trouble for people. Although they are regarded as demons, the Taiwanese follow universal custom and refer to them euphemistically, calling them good brothers (*hao hsiung-ti*) to avoid antagonizing them.

Pai-pai for the good brothers are held regularly on the second and sixteenth of each lunar month by all the villagers of the area. On these dates each household worships individually, but outside of its house since "one does not invite negative powers or spirits into the *kung t'ing*." The sacrifices for this occasion are usually quite simple and consist of vegetable soups and perhaps some cut-up pork and/or fish. No fowl is sacrificed.

778 769 The villagers also tend the spirits of other unknown people. Skeletal remains dug up in a field may be placed in a small wayside temple; this is considered a "devil temple" but is euphemistically called a Yu Ying Kung Miao (temple of responding gods) and exists for the sole purpose of housing the bones and spirits of unknown people. The villagers annually go to the temple with sacrifices to feed the spirits of

1:Gallin E-4,5 (1957-1958) 1966
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these unknown dead. At night many villagers consciously avoid the devil temple for fear that they may be harmed by its spirits.

In addition, the villagers also worship spirits of the unknown dead which have been confined for long periods of time or even permanently to the underworld for having led immoral lives. During the seventh lunar month these spirits are released and permitted to journey to the surface, where they roam about for the entire month. At this time they must be offered sustenance. The villagers refer to them as good brothers also, but, unlike the good brothers worshipped on the second and sixteenth of each lunar month, these good brothers are "criminal" good brothers.

Until a few years ago each community in the Hsin Hsing area and the city of Lukang worshipped them with large *pai-pai* on different days of the seventh lunar month. The many *pai-pai* held throughout the month made it possible for the people in one place to invite people from elsewhere to share in their feast. While this was very exciting, it involved a great deal of "waste," and so in the early 1950's, in the interests of austerity, the government decreed that the seventh month *pai-pai* must all be held on the same day, the fifteenth day of the seventh month. Today, therefore, since there cannot be outside visitors, each *pai-pai* is quite modest, with only pork, vegetable dishes, fruit, incense, and paper money being sacrificed. These are offered not only to the good brothers but also to an underworld god known as P'u Tu Kung who watches over the good brothers. The villagers call this occasion, the fifteenth of the seventh month, Chung Yuan.

The most frequent *pai-pai* which villagers define as calendrical are the four which are held independently by all village families on the same days of each lunar month. On the first and fifteenth all the gods and their soldiers and horses are worshipped. On the second and sixteenth days of each month, as mentioned above, offerings are made to the good brothers. These *pai-pai* are simple, and the villagers call the food sacrifices "rice and vegetables," meaning soups and cut-up pieces of pork or fish. No fowl, whole fish, or large slabs of pork are sacrificed on these occasions. Since all the families worship individually at the same time, there are no outsiders present to share in the food sacrifices.

One of the most important family holidays of the year is celebrated in winter in the first lunar month—the Chinese New Year. Although each family tries to have all its members together for this occasion, in the last several years a number of villagers who work outside have not returned home to celebrate this holiday on the excuse that the transportation facilities are too crowded and that it is difficult to travel. As a matter of fact, by remaining in Taipei during the holiday and continuing their work as pedicab drivers, these men are usually able to double their earnings because of the increased business. Nevertheless,

1:Gallin E-4,5 (1957-1958) 1966
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796 788 776 628 [178] in the year when the twelve former allies come together and reaffirm their traditional unity, even though some of them may have been at odds with one another.

Each year a different village of the twelve declares its willingness to be host and takes the lead in organizing and arranging the procession. Leaders of the twelve meet there and decide which villages will furnish the entertainment which is provided along the route to and from the large Matsu temple in Lukang. The individual villages then organize, assigning by lot the various duties among their families. Some villagers are called upon to carry the large sedan chairs which bear the statues of the village gods, and others prepare and transport refreshments to the prearranged places where the procession stops for rest and food. When the lots are drawn to determine which family will assume which task, the names of the village's large landholders are always included [554] in the drawing. While they often willingly donate refreshments, they are loath to carry a sedan chair; now, as in the past, if selected to carry one, they usually pay another villager to replace them.

On the day of the procession, the villagers assigned to carry the sedan chairs assemble at a prearranged spot to begin the circuit [778] through the twelve villages. A large statue of Matsu, borrowed for the occasion from her temple in Lukang, is carried in a big sedan chair by several villagers. As the procession passes through the village, the residents worship the goddess, and a local shaman invites her to eat. Village teams of performers accompany the procession. They dance, give exhibitions of traditional boxing and sword play, act out little incidents or excerpts from traditional Taiwanese operas or stories, or do a dragon dance in which a large, green paper dragon is carried over the heads of many men who weave in and out to simulate his sinuous movements. The whole occasion is extremely gay and entertaining [782] and, it is felt, most rewarding. Many food offerings to the goddess are displayed in each village along the route. They are provided by each village family and are eaten at dinner in the evening, after the Matsu procession has passed. However, only the host village, where the Matsu statue remains overnight, or members of the wealthier or large villages invite guests from outside to share in the feast.

796 788 796 821 731 In the spring of 1958 the area was in dire need of water, since it had not rained for several months. Several hours after that year's Matsu procession began, the sky became overcast and by mid-afternoon a drenching rain was falling on the procession as it moved through the area. By the time the circuit was completed the rain had stopped, having flooded the rice paddies and saved the crop. It did not rain again for over a month. The villagers who do not believe in the power of Matsu were surprised. A few of the young men, some of whom are well educated, have told me that despite their skepticism they did feel that "Perhaps the rain on that day was more than just a coincidence."

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possessed and uncontrollably violent. They writhed and reeled and pulled the chair in different directions. At times the sheer weight of the moving chair caused them to fall to the ground in a heap. Villagers who had come to witness the ritual ran for cover for fear of being trampled by the frenzied men or struck by the chair they wielded. Finally, when the entire route had been covered, the god took his leave, and the men came out of their trances. Many of them bore bruises caused by their many falls under the heavy chair.

The villagers look forward to such exciting occasions and talk about them long after they are past. The exploits of the *t'iao t'ung* are a common topic of discussion among the villagers, and some consider them capable of performing superhuman acts while possessed. The magnificent feats of the *t'iao t'ung* in the old days are commonly recounted, and people admit that there are only a few *t'iao t'ung* in the area who now possess really unusual powers.

Of the magical rituals and shamanistic feats discussed by villagers, one of the most unusual is a feat performed by a *t'iao t'ung* while in a trance walking barefoot on hot coals without being harmed. The villagers note that few *t'iao t'ung* attempt this anymore. Some villagers claim that the *t'iao t'ung* used to walk on water. A young man related a story to me and several villagers about a *t'iao t'ung* who, while in a trance, had tried this several years earlier. Everyone present dissolved into fits of hysterical laughter at the last line of the tale—"When the *t'iao t'ung* tried to walk on the water he went under and was drowned."

However, there are certain classic feats which are performed successfully by the *t'iao t'ung* today. One of the most common is for a possessed *t'iao t'ung* to "cut his head open with a sword" without seriously harming himself. Commonly, this is done at a ceremonial called "taking water," which is performed only once in several years by any particular village, though within the immediate area each year there is usually one village which holds it. A *t'iao t'ung*, while possessed by a god, informs the villagers that they must schedule this ceremony for a specific date at a certain river. On the appointed day, most of the male villagers accompany the *t'iao t'ung* to the river, which may be several miles away. At the river, the *t'iao t'ung* goes into a trance and blindly staggers into the water. All the villagers run into the water after him. He is handed a sword with which he cuts his forehead, and the other men push his head to the surface of the water, allowing his blood to mix with the river water. Since the *t'iao t'ung* is possessed by the god his blood is sacred, and when it mixes with the water, the water is considered holy. At the moment of consecration, the villagers frantically fill the kettles, bottles, and barrels which they have brought with them. The water is carried home and used for its

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"curative and health-giving powers." Although the villagers of the Hsin Hsing area realize the importance of boiling drinking water, they will drink this holy water immediately after taking it out of the river and claim that they suffer no ill effects.

When the villagers have filled their receptacles, they depart for their own village. The *t'iao t'ung*, who is still in a trance, is carried on the top of a large sedan chair ordinarily used to transport the statues of gods. On his head is a large bandage. Although he has suffered only a superficial wound, the *t'iao t'ung's* actually cutting his head with a sword is impressive to the observers, since the blood flow increases when he dips his head into the water. All along the route homeward other villagers, already informed of the ceremonial, display sacrifices to the god who possesses the *t'iao t'ung* and bring out bottles and kettles in which to receive some of the holy water that is being transported in large barrels.

THE FUNCTIONS OF RITUAL IN HSIN HSING VILLAGE

Having examined the occasion and occurrence of many rites and rituals, we turn now to ways in which they function within the structure of village society and support it. Generally, their most obvious contribution is that participation in the ritual itself helps to relieve the anxiety of people who are desperately seeking to survive in a world of uncertainty or looking for solutions to otherwise insoluble problems. This is true whether the ritual is designed for protection or to moderate natural or supernatural disaster—illness, fire, or demonic possession—since at the very least the villager feels he is coming to grips with the problem. Other results of ritual are less obvious.

Curing rites, for example, resemble all medical practices in having useful side effects or fringe benefits beyond the actually therapeutic. Not only the patient but the whole family must be considered. The Chinese cultural focus on the family emphasizes the reciprocal responsibility of family and individual. Thus, a Taiwanese family must take advantage of every possible means to cure an ailing member or be looked down upon and criticized by the entire community for neglect, which increases the anxiety of the situation.

Therefore, when Western medicine does not work, the traditional-minded villagers turn at once to the shaman, feeling that the very failure proves that the illness is of supernatural origin. But even the skeptical families which have no firm belief in the potency of the magical rituals usually have them performed. This may be partly to avoid social censure, but, in fact, not even the most skeptical are entirely convinced that the rituals are ineffectual. Such villagers have been heard to say, "perhaps the ritual does help. And could one allow

796 798 634 621 The outlines of this structure are clearly reflected in the religious life of the district of Chichou. Like independent communities all over China, each of the five lún has a small temple devoted to the god of the land, Tu Ti Kung. A god of little rank in the supernatural hierarchy, the Tu Ti Kung of each village is essentially a village recorder. He records births and deaths, marriages, and such changes in the village as the opening of new fields, the construction of a new home, or the arrival of a new family. Generally speaking, the Tu Ti Kung has as his province the immediate material welfare of the particular community in which his temple is located. Of much higher rank than Tu Ti Kung is the god Shang Ti Kung. Lodged in a large temple located in approximately the geographical center of Chichou, this god's authority is recognized as extending over the entire district. The 794 796 634 management of his temple is appropriately in the hands of a district-wide committee which arranges for the upkeep of the temple and organizes the annual celebration in honor of the god's birthday. Each year this committee chooses by lot from one of the five lún a dozen or so men who have the task of carrying the god's chair in his annual "tour of inspection." Preceded by banners and incense burners, and followed by several bands and throngs of subjects, the god traverses the four corners of Chichou, his trip symbolizing the extent and area of his authority. 796 634 Whereas the Tu Ti King is a minor official charged with the responsibility of keeping village records, the Shang Ti Kung is comparable to a magistrate responsible for the administration of an entire district. The five Tu Ti Kung thus represent the independence

of the five lún, while the Shang Ti Kung stands for the unity of all of Chichou.

The fifteen minute walk from the train station in Maulin to the village of Hsiachichou takes one through the main business street of the market town. Here under the arcades which edge the street are a variety of small stores and shops which cater to the material and spiritual needs of the surrounding villages. There is a small shop selling ice and a variety of cold drinks, a western style drug store advertising everything from aspirin to penicillin, next door to this a traditional Chinese drug store famous for its cures for consumption, the tiny office of a local doctor trained in Japan, a dry goods store specializing in ready made western clothing, a tailor who scorns western clothing, a coffin shop sweet with the cool smell of camphor, a small two story hotel which also functions as a brothel, several food stores pungent with the odors of garlic and salted cabbage, a photography shop displaying pictures of Japanese and American movie stars, a pool hall where young village men come to play billiards at night, a variety store selling mostly children's copybooks and writing materials, a dusty mill full of sacks of grain, two family shops making noodles for local restaurants, a fortune teller's stall run by a man disabled in the Second World War, a three or four room hospital which serves as a prison for the violently insane, and at the end of the street a Tu Ti Kung Temple supported by the local businessmen and their families. To know this street is to know a great deal about the life of the local population.

342 either to the south or to the west. This is what the villagers refer
353 to as the kōng-thiⁿ:, or "court," and it is here, on a high altar
• 778
342 facing the door, that one finds the family's ancestral tablets. In a new house the kōng-thiⁿ: is invariably the cleanest, best cared for, and most expensively furnished room in the house. If the family owns a radio or a phonograph it will be found on a table in the kōng-thiⁿ:, or if they happen to possess a piece of calligraphy by some notable this will be found hanging in the kōng-thiⁿ:. Even the use of building materials will usually reflect the central and public character of the
233 kōng-thiⁿ:. In many of those village houses in which the floors of
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342 the kitchen and bedrooms are tamped dirt, the floor of the kōng-thiⁿ: is concrete, while in one of the few houses in which even the bedrooms and kitchen have concrete floors, the floor of the kōng-thiⁿ: is terrazzo.

778 As in so many other areas of life, the people of Hsiachichou think
654 of a house in terms of relative social status. The principles are very simple. What is to the left of the ancestral tablets is of higher status than what is to the right of the tablets, and what is near the
778 tablets is of higher status than what is distant from the tablets. The
554 guest of honor sits at the end of the table closest to the tablets
574 facing the door of the kōng-thiⁿ:, while the host sits at the end of the table most distant from the tablets facing the altar and the tablets. The second most distinguished guest sits to the immediate left of the guest of honor, or, as the villagers would see it, he takes the position on the left side which is closest to the family altar; while the third ranking guest is placed in the seat to the immediate right of the

guest of honor, a position which is lower than the place to the left of the guest of honor because it is on the right hand side of the table, but higher than the second seat on the left side of the table because it is closer to the altar. The same principles are applied to the assignment of the family sleeping quarters. As the person of highest status in the family, the head of the household takes as his bedroom the room to the immediate left of the kōng-thiâ:, while his younger brother or married son will occupy the room to the right of the kōng-thiâ:. If the head of the household has both a younger brother and married sons, the younger brother will occupy the room to the right of the kōng-thiâ:, the sons taking as their quarters a room at the end of the house or even a room in a wing of the house. The living arrangements of the various members of a household thus serve as a constant and not very subtle reminder of their relative status in the family hierarchy.

The kōng-thiâ: is what one might call the public area of the house. It is the portal through which the family carries on its relationships with the world outside of the house. When guests come they enter through the kōng-thiâ:, and they leave by way of the kōng-thiâ:. It is also by way of the kōng-thiâ: that a bride first enters her husband's family, and it is through the kōng-thiâ: that a deceased member of the family passes out of the family circle. The other side of a family's life, its private or domestic side as contrasted with its public side, is centered not in the kōng-thiâ:, but rather in the family kitchen. Typically located in one of the two end rooms of the house, the kitchen invariably contains a large red brick cooking stove, the symbol of the domestic

independent units. Rather than a great extended family living under one authority and one roof, what one typically finds in a large compound is a number of related but independent households. They will usually share the use of the kōng-thia̍: , the yard between the two wings of the house, the well if there is one, and the toilet, but each family will have its own bedroom and its own stove, even if this requires the building of two stoves in one kitchen.

The stages in the evolution of a house from a small one-family structure to a large complex compound are clearly marked in the use and care of the kōng-thia̍: . When a house is new and inhabited by a single kè, the kōng-thia̍: will be always the best kept room in the building. The interior walls will be freshly white-washed; the floors will have been swept daily; and the furniture will be as expensive as the family can possibly afford. After the sons of the original family divide their parental kè, the kōng-thia̍: and its furniture will begin to deteriorate, for their wives will be unwilling to devote their time or money to what they regard as "public property." So long as their mother is still alive, however, the room will never be in marked disrepair. What work she cannot do herself, she will badger her daughters-in-law into doing. The real decline of the kōng-thia̍: begins when she and her husband die. There is then no one among the residents of the house who has a responsibility towards the settlement as a whole, and as a result no one is willing to give up the time or money to the upkeep of the kōng-thia̍: . As one of the most accurate of Chinese proverbs states, "What is public is for everyone's use and is no one's responsibility." The inevitable result is that the kōng-thia̍: and its

many respects remained surprisingly unchanged. Brides today wear white western style wedding dresses, but otherwise the ritual of the nuptial ceremonies is much the same as it was at the turn of the century. The head of one household destroyed his ancestral tablets several years ago in a fit of anger, the ancestors having "let his mother and his wife die," but with this one exception every family in the village continues to make regular sacrifices to the deceased. Western medicine and relatively modern medical facilities are readily available, and yet two men are able to make a living in the Hsulin area as shamans. Many of the young village men wear their hair long in imitation of the Japanese imitation of Elvis Presley, but they are still willing to serve as bearers every year when the god Shang Ti Kung is carried in a heavy sedan chair across a bed of hot coals. Nor are these simply empty observances carried on out of the inertia of the young and nostalgia of the old. Particularly in respect to religion, the traditional life of the village displays real vitality. As late as 1925 a group of villagers established a new committee to organize worship for the god Tai Tru Yeh, and in the year immediately before the war the people of Chichou contributed both time and money to rebuild the Shang Ti Kung temple. Even as late as 1960 it was possible for the committee in charge of the temple to collect several thousand dollars to hire two Taoist nuns to care for the building.

In one very important respect, however, there has been a real and irreversible change in the life of Hsiachichou, a change which has begun to have a substantial effect upon marriage forms and family life.

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ago. I doubt that the more recent arrivals in Peihotien are even aware of the origin of the cooperation between the four areas. Although it is apparent to the least observant that the area is dominated by Lims, the exclusiveness found in clan villages in mainland China does not exist here. The ties which connect the four villages of Hotien more closely to each other than to the surrounding villages are not questioned, nor are the rights and obligations of those within the district, regardless of surname. The temple in the center of Hotien is supported by all four areas and though the list of donors is dominated by the name Lim, it is in no sense a Lim temple. When it was Peihotien's turn to cleanse the gods of the temple by carrying them across a bed of hot coals, the carriers were not limited to Lims but to residents of Peihotien village.

In many ways this temple, the home of Shang Ti Kung, is a focal point for the district of Hotien. During my stay in the area the villagers spent a great deal of time and money in totally refurbishing the temple, and celebrated its completion in a three-day festival of rededication. Shang Ti Kung is responsible for the district of Hotien in much the same way as the Mandarins of old were responsible for particular districts. Once each year he is placed on a sedan chair and carried through the four sections of his district on a tour of inspection. The sound of cymbals and firecrackers punctuates his progress and along the way his subjects greet him with bows and incense, mingling prayers and offerings. During the rest of the year he stays in his temple where he is visited daily by villagers seeking advice and help. Shang Ti Kung can cure a sick pig, raise the price of rice, discipline an unmanageable daughter-in-law, make a barren woman fertile. He is not obliged to provide these services, but if approached with respect and handsomely bribed, he might.

While Shang Ti Kung influences the welfare of the entire district of Hotien, his underling, Tu Ti Kung, is associated with smaller areas, the villages. To one side of the main path into Peihotien there is a magnificent old tree, thick of trunk and limb. Beneath it is a small stone shrine, the home of Peihotien's Tu Ti Kung. Although he lacks Shang Ti Kung's influence in heaven, Tu Ti Kung is a valuable intermediary. He passes on complaints about local conditions and makes decisions about where and when new buildings may be constructed and old ones torn down. He is the scribe and recorder for the supernatural bureaucracy; to him the villagers must report each birth,

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any construction begins, the family and the geomancer make careful enquiries of priests, the elderly, even the gods, to be sure that the house is not placed on the site of an old temple or shrine. Indignant gods could bring untold misery on the family for generations. When construction is underway, the geomancer supervises the building of the ritually important cooking stove, a large, square, brick structure which is intimately tied to the welfare of the family. If it is clumsily built, or improperly oriented, misfortune or even death may come to family members. The family must also prevent those who bear them ill will from secretly inserting dangerous magical objects in the partially constructed stove. If the carpenters and bricklayers are ill-paid or disrespectfully treated, they too might practice various forms of witchcraft on the stove or on the main roof beam. The welfare of the family in both the present and the future generations is irrevocably involved in the construction of their home.

The original rectangle of a new rural home may vary somewhat in size, floor plan, or interior decoration, but the basic outline is the same for all. In the center of the front wall of each house are double doors which open into the guest hall. In most houses the floor of the guest hall is of beaten earth, the same as the other rooms of the house, but in more affluent homes the hall is distinguished by a concrete floor. The one village home with concrete floors throughout displays a terrazzo floor in the guest hall. This room is the stage on which a family presents itself to the world. Here one often finds a scroll of unexpected quality and such luxuries as a radio or a sewing machine; here also are the material representations of the family's charter, their ancestral tablets. These are flat, rectangular slips of wood, rounded on the top like grave stones, each inscribed in black ink with the posthumous name of a deceased member of the family. In every home these are arranged on a tall, narrow altar table set against the wall opposite the front door. To the foreign eye this altar is a clutter of religious paraphernalia, but there is order here if not neatness. The gods take precedence over the ancestors and their images are thus always to the right of the altar; men take precedence over women and thus the tablets of men are always to the right of those of their wives. Where the tablets are arranged in a small lacquer box, the more recently deceased are at the front of the box; where they are arranged on open shelves, the most distant ancestors stand on the top of the shelf at the head of a pyramid.

Individually, the tables have little significance. They are simply

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a focal point for burning offerings in honor of the parent who was respected if not loved. Collectively, however, they are the symbol of something larger. They are proof of an unbroken chain of men beginning in a distant past of splendid achievements, a past in which the insignificant farmer burning incense was represented by his own blood relatives even though not himself present. Through him and because of him the chain will pass to his sons and his son's sons into an equally splendid world of the future in which he will again be represented though not present. For many Taiwanese, both the humble who accept their religion without question and the sophisticated who scoff at its mysticism, it is this concept of being one link in an awesomely long chain, unimportant in themselves yet essential to the continuation of the chain, that gives meaning to what might be an unkind world of hard work and hunger. Every new bride brings hope of at least one more link in the chain of descent; every birth brings certainty. Both bride and infant are formally introduced to the ancestors shortly after their entrance into the family. At every death the ancestors are respectfully notified that another family member is passing over to their side of the altar.

Although the guest hall is also the ancestral hall, the scene of all the ceremonies connected with them as well as many involving the hierarchy of the gods, the room is not a sacred one. The altar is high enough to be safe from the hands of toddlers and awesome enough to be safe from their older siblings, but its very height provides underneath an excellent play house, train station, or opera stage for children on rainy afternoons. In the cold, damp days of winter, the guest hall is nearly always busy with the games of active youngsters. This is also the room in which tables are set up for the banquets that occur regularly throughout the year in rural Taiwan. The head of a household with business interests meets his customers here at his desk against one wall. When he is not home, the children use the desk to do their homework. When a typhoon threatens, the farmer comes in every few hours to listen to the weather report, leaning casually against the altar. In the hot, humid days of summer, he may take a short nap here after the noon meal, stretched out on the cool cement floor. The guest hall is kept somewhat cleaner than the other rooms in the house and is more frequently seen by strangers than the other rooms, but it is not sacred.

Leading from both sides of the guest hall are hallways along

3:Wolf F-5 (1959-1961) 1968 AD5 Taiwan Hokkien AD5
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but it was undeniably different. At that time the family was not particularly large: Lim Chieng-cua was not yet married and his elder brother wasn't living at home. Speculative neighbors might have expected the Lims to build the usual bottom wing of the U, adding a new wing, if their prosperity continued, when Lim Chieng-cua married. Instead, the Lims built a truly large house, a house that is still the largest in Peihotien. Due to the unusual individuality that has given the Lims a reputation for wisdom and leadership—a habit of seeing as important the same things as their neighbors but not feeling required to follow the conventional paths to their goals—Lim Chieng-cua and his father departed slightly from the usual practice. Rather than building a U-shaped house, they built their house in the form of a hollow square, leaving a small open courtyard in the center. The front of the square, however, deviated in no way from the conventional base for a U-shaped structure, even to the doorways for expansion at each end. They surrounded the house and the drying ground in front with a dignified brick wall, a useful addition in the city, but one rarely found in the northern villages now that bandit attacks are no longer feared. They also built a long, handsome brick pig pen, a final touch which both amused and awed their neighbors.

The Lims' guest hall is quite a large room, as it would have to be to retain proper proportions with the rest of the house. It is floored with lovely terrazzo, neatly and soberly. The floor is swept more often than in the other rooms and mopped every week or so. Puddles left by diaperless children are cleaned up fairly quickly, and concerted effort keeps the chickens and ducks from seeking shelter there. When we first moved into the house, there was no ceiling in the guest hall. The whitewashed walls stretched up to heavy beams richly darkened by years of incense smoke. Unfortunately, in his restless desire to improve and change, Lim Chieng-cua added a ceiling to the room. His neighbors consider it attractive, but I missed the stark dignity of those beams.

The Lims' guest hall is simply furnished, far more simply than their income requires. The prosperous families of Peihotien buy heavy, overstuffed chairs covered in plastic. In summer they are a torment to sit on for more than a few minutes, and in winter they smell musty and develop miniature landscapes of mold. The Lims, whether from modesty or from a more developed sense of comfort, retain the old rattan chairs that are comfortable year around. The family altar is another matter. Modesty here would not be a virtue: a

3:Wolf F-5 (1959-1961) 1968 AD5 Taiwan Hokkien AD5
Peihotien

man is expected to provide his ancestors with the best he can possibly manage. The Lim altar is tastefully simple, but of excellent wood and careful carving. The top is cluttered with the usual collection of ugly vases, gaudy lanterns, fussy brass candle holders, an elaborately carved wooden stand to hold the half-moon-shaped divining blocks, and some delicate pewter wine cups used only to offer drink to the gods and ancestors. Besides the ancestral tablets, the altar also holds two glass boxes containing images of the Goddess of Mercy and Tu Ti Kung. The latter are only decoration. Although they have vague protective powers, they are not imbued with the significance of the images residing in temples. On the wall behind the altar are a picture of the Eight Immortals and a large panel covered with the character for long life repeated in its hundred different forms. The only other decorations in the room are a Chinese painting on a scroll and various inscriptions painted or pasted over doors and windows to insure the family's good health, prosperity, and fertility.

When my husband and I moved into the Lim family home, we were delighted to be given as our sleeping room the tiny room directly in back of the family altar. The room is separated from the guest hall by only half a wall topped by a lattice screen. There was little chance of our sleeping through any of the religious ceremonies performed at dawn or during the night. Much to my surprise, the sleeping room that should have housed the head of the family became our office. It had been empty since the death of Lim Chieng-cua's father. Later, when I came to understand the structure and tensions of the family, I was impressed by Lim Chieng-cua's discretion, and the diplomacy with which he had solved a vexing problem. At the time, I was simply pleased at the ease with which we had inserted ourselves into the very center of a Taiwanese family. We had little peace and quiet, and no privacy, but for our purposes the situation was ideal.

The remainder of the Lim's front wing is taken up with sleeping rooms—Lim Chieng-cua and his wife and six children on one side, his elder brother's widow, Lim A-pou, her married son and his family on the other. At one end, in a room that would have been the kitchen in a smaller house, is the dining room, one of the few in the village. Its elegance is confined to its title. Though fairly large, the room is cluttered with crocks of pickled vegetables, the big rice bin, a foot-treadle sewing machine, and odds and ends of farm equipment. In the center of the room is a high, round eating table with an assortment of tall stools around it. The stools are drawn from those stacked in the

175 there had been a great deal of migration from the Chang
167 Chou region of Fukien to Taiwan over an extended period of time. The three men first came to the Wan Hua region of Taipei City and stayed with relatives while looking for land. They felt that most of the best and convenient land was already occupied for by the middle of the nineteenth century, migration had been heavy for a long period of time. How they discovered the Sanlei area is unknown. In any case, they wrote back to the village for people to
[551] come. Counting the three men, eighteen families settled in Sanlei, all but one surnamed Liao. The lone Yu was a ch'in ch'i (affinal relative) who died without progeny. The economic condition of all eighteen was equal, quite poor. It appears that this was the second village to be settled in Talei Li, but all five villages were apparently established within a five year period. Moreover, the entire li was settled by people from the same area in
[726] Fukien. The early years were very hard for land had to be cleared and crops established while under the constant threat of attack by the aborigines living in the surround-
[712] ing mountains. Remnants of the bamboo-walled forts which surrounded each village can still be found slightly below ground level. The last villager was killed by aborigines as recently as 1920.

776 The migrants brought with them a statue of the god
778 Shih Fu Yang from their village in Fukien and he was

776 installed in a small temple. They also brought an earth
• 778 god statue (T'u Ti Kung) which was established in another very small temple. Both temples have remained important in the village through to the present. About 30 years after the settlement was established, a large temple was built. It was destroyed in a 1943 typhoon and rebuilt after World War II.

621 The original settlers constituted a corporate
[423] group who cleared and cultivated the land in shares. Some years passed before the jointly-owned land was divided among the 18 share holders. In essence, the community constituted a single surname village, not unlike the description furnished for many communities in Southeast China where it may be considered to have originated (Freedman, 1958). No other village in the li was a single surname village. Moreover, it appears that the settlers in other Talei villages came from a variety of villages in Mainland China rather than one. Sanlei has always maintained a higher level of integration and cooperation than surrounding villages. Although almost all early settlers were surnamed Liao, they were not all able to specify their degree or details of relationship. The story of the eighteen shareholders and the problems they encountered are widely known to villagers although there is some dispute over minor details. Anyone who has lived in the village a year or two will be able to repeat the

648 village homes were destroyed. Similar results obtained
579 in the other villages in Talei Li. This event was within the memory of older informants who were quite incensed about the destruction of innocents. On other occasions, there were no doubts that the villagers had cooperated with the bandits, supplied recruits, and benefited financially from their activities.

648 Soon after the above punitive expedition, a police
177 station was established in the village temple and it was
[625] periodically staffed for irregular periods until the late thirties with a detachment of two or three men. It was a branch of a more important and parmanent station in Pouti which, in turn, was a branch of that in Hsin Tien (see Figure 1 for relative locations).

The destruction of village homes did not mark an auspicious beginning for the occupation. The Japanese
[778] employed other oppressive measures as well. As part of
[776] a Japanization process, they destroyed ancestral tablets and forced villagers to worship Japanese Shinto gods. It became necessary to learn Japanese in order to conduct business with the government. The policemen carried long
[466] sticks and beat transgressors on the spot. They also
[653] impressed village men into labor battalions for road and sanitation work. There was great resentment over corvee work at locations not in the immediate village area.
[829] Nevertheless, these activities did not destroy positive

burner sits outside the east door at one end. Inside, directly opposite each of the three bright red doors are three large niches in the wall, each of which contains from five to nine gods.[2] In front of each niche are flower stands, flower vases, and worship tables (see Chapter VII for further details).

The temple is open from early in the morning until late at night and is seldom empty. It is used by children as a playroom, particularly on hot or rainy days, but when the kids yell too loud or run too fast, they are chased out. In the heat of the day, two or three men may be napping on the cool floor. Visitors to the village sit on the benches and chat. An occasional chess game is played on the bench with its crowd of kibitzers. Village champions challenge salesmen at $1.00 per game, but salesmen rarely win, perhaps because they are being politic but perhaps because the kibitzing is not neutral. Advice is given frequently and openly and at times, it appears as if the salesman has challenged the whole village. Of course, there are a few people who come in to worship or ask a question of the gods. In the evening, between dinner and bed-time, men sit on the porch or on the benches and chat. The local bus picks up and discharges passengers in front of the temple.

The temple belongs to the entire village: each resident shares fully in its ownership and a new resident is automatically a participant if he so desires. The

794 778 temple is the central focus for various religious festivals that punctuate the yearly cycle. There is a major 778 794 623 temple committee, selected by a process of consensus, consisting of the senior and most respected men in the community. The committee is in charge of a small plot of paddy land, the income from which goes to support the temple caretaker. The committee is also responsible for the maintenance of the temple and for coordination of temple affairs.

796 794 624 [787] Those religious affairs which are regular, occurring on a standard date each year, are not managed by the major temple committee. Rather, each chia chang or his representative comes to the temple and casts the shen pei[3] with its falls interpreted as a yes or no. Whoever obtains the most yes votes before receiving a no is the Lu Chu (pot master) in charge of the next event. He has assistant potmasters on the spcial committee, one from each lin (legal subdivision of the village) chosen in the same [562] manner. Potmasters have never been female but females have been permitted to cast the sticks to attempt the office and females are often assistant potmasters.[4]

796 62 794 The special committee is responsible for planning the scheduled event and raising the money to pay for it. If no one on the committee is experienced, a member of the major temple committee is usually added as an ex officio member.[5] A special committee will meet six or seven times for planning purposes, the members sounding

121 971 life cycle. Religion supports the previously described sworn brothers and god's associations. The village temple and major religious events also support relationships with other communities. Finally, religious beliefs affect many aspects of daily life.

The Main Village Temple

346 The most important building in Sanlei Ts'un is the village temple which is ornate and well-maintained inside and out, the largest, cleanest, and most imposing structure 778 621 in the village. This building is the social center of the village for in addition to its religious functions, it is a meeting hall, a recreation center, a study center for children, and the focal point for visitors and much community pride is derived from the prestige associated with the temple. The temple is important for the performance of religious rites but not as important as the home, at least on a quantitative basis, although the temple is considered to rank higher in the religious hierarchy than the home as a worship center. Temples are also rated hierarchically and in local opinion, the one in Erhlei is ranked higher than the one in Sanlei while both rank below a major temple 778 in Hsin Tien. The temple is usually a significant part of [796] the major calendrical religious rites as well as many of the periodic (non-calendrical) community religious events. [782] On a personal level, many individuals consult the temple gods as needed while other individuals may worship daily,

778 some in observance of a promise made to the gods for fulfilling some previous request.
[782]

778 On the interior wall of the temple is a bulletin
554 board topped by an engraved history of the temple and list
203 of donations for its construction. A report of collections
794 and expenditures for the preceding religious event is posted in descending order by amount of donation per household. In this manner, the gods are advised of contributions and every resident and visitor to the community may learn who is important in the village, i.e., the larger the donation, the higher the status.

787 There are two regular means to question the gods. One method involves use of the shen pei which look rather like they were made from a short blunt banana sliced in two lengthwise. After asking a question accompanied by appropriate ritual, the shen pei are dropped on the floor from chest level. There are two falls interpreted as yes and two as no, thus yielding a fifty per cent success probability. The second method of questioning gods involves randomly selecting a fortune stick from a vase. Matching the stick is a fortune on a set of tablets but all fortunes are rather ambiguous and subject to conflicting interpretations.

793 There is no regular priest attached to the temple nor is it on a route of a visiting circuit of priests for the temple is a religious center complete unto itself.

778 796 794 624 787 There is no permanent individual in charge of the temple which belongs to the entire community. Each particular festival has a lu chu (pot master) in charge and a committee of assistant pot masters, one from each of the six village lin, all chosen by the gods through casting the shen pei. Whoever obtains the most "yes" answers before his first "no" is considered to have been selected by the gods for the position. The last part of any yearly event requires casting the shen pei to determine the next year's committee. Since there are two major regular events each year plus periodic special affairs, each requiring a unique committee of seven, many villagers are involved in temple committees at any particular moment in time.

562 624 794 [796] Women have never been the pot master but they have regularly been assistant pot masters. Gallin claims this is an unusual role for women in the Chang-hua area in which he worked (personal communication). Sanlei villagers believe it is natural because the pot masters and assistant pot masters are said to be selected solely by the gods. Eligible candidates who cast the shen pei include all village chia chang (household heads) and since the chia chang are usually males, the unusualness may be deceiving. That is, female lu chu may be rare only because female chia chang are relatively rare and not because there is some normative bias against female lu chu. As previously stated, female chia chang are more numerous in Sanlei than

anymore. The next day, there was a cave-in which killed a miner from Erhlei Ts'un. The part-time miner was sure the god had saved him so he obtained a statue of the god, installed it in the temple, and pledged to worship it daily for the rest of his life. Although the history of the acquisition of many statues is known, much has been lost and as stated earlier, two of the statutes are completely unknown, even their names.

The statues in the temple are called gods because they are more than a mere symbolic representation, they actually possess some essence of the god himself, acquired by being made by special craftsmen and by being placed with appropriate rituals next to other gods in special temples for a period of time. Temple gods may become contaminated by various means such as by the close approach of a person in mourning or a menstruating woman. When contaminated, they lose much of their power but there are appropriate rituals to cleanse them.

Gods are both males and females and probably the most popular single god in China is Kuan-yin, the so called Goddess of Mercy (L. Thompson, 1969:56). In Taiwan and Fukien, one of the most popular gods is Matsu, another female, around whom a major celebration is dedicated each year in Sanlei. The importance of females in the pantheon of gods is consistent with the arguments presented in this paper with regard to the role of women in Chinese society.

796 rare cases did any two lists exactly match. The number of
[556] items on a single list were closely related to the socio-economic status of the household, i.e., the richer the household, the longer the list, undoubtedly due to the fact celebrations are always an expense. Rarely is a religious specialist hired and rarely is entertainment provided for minor events but if entertainment is hired, it is much less expensive than that for a major event, a puppet show rather than an opera for example.

782 A yet smaller percentage of the population use the temple for the regular bi-monthly special sacrifices (first and fifteenth or second and sixteenth of the lunar calendar).

• 778 The temple is rarely empty at any period from its
674 opening just before sunrise until its closing at bedtime. In the past, the temple was open all the time, but villagers claim it is now necessary to lock it at night because of the many thieves, particularly wandering retired Main-
782 lander soldiers. On a typical non-special day, about 20 people, more than half of whom are women, perform some religious act in the temple such as an offering of incense. These acts are for three major purposes: thanking the gods for a past action, begging for a future favor, or merely asking advice. The most frequent underlying cause is health and second, is economics.

Earth God Temple

77% According to C. K. Yang, T'u Ti Kung (God of Earth) [184] is a universal cult found in all Chinese villages and towns and having special importance for local neighborhoods 778 (1961:98). Almost every small community in Taiwan has a small shrine dedicated to T'u Ti Kung and a few larger communities have large and elaborate shrines. Sanlei's shrine is near the village border next to Erhlei, not a convenient location but one which has powerful feng shui coordinates. The brick temple is very small, about four [34%] [53Z] feet square and three feet high with a peaked roof. Inside is T'u Ti Kung's statue and a stone incense pot.

77% It is necessary to digress for a moment to discuss religious attitudes. Spiritual beings include gods (shen) which are good divine powers, beings who bless those who worship them; and spirits or devils (kuei) which are malevolent divine powers, beings who either bring harm or remain neutral, i.e., withhold bestowal of blessings. Ancestors may be considered spirits until they demonstrate benevolence and if they are appropriately revered, ancestors will not cause harm. However, the status of any supernatural being is subject to change, gods may become spirits and vice versa (Thelen and Li, 1963:44). The whole pantheon of gods and spirits, as previously stated, is organized much like the traditional government of Imperial China. [114] Although there is great regional variation in details

776 everyone prosperous but she argued that then there would be no one left to carry her sedan chair. She won the argument and many people therefore remain poor and consequently, villagers refuse to worship her. They all agree that most women do have a similar ability to influence their husband's behavior.

Miscellaneous Holy Places

778 Some years ago, a set of human bones was found under the bridge at the border of Erhlei and Sanlei. A general collection was made and the bones were interred on the site in a small shrine where people worship periodically as [753] needed, especially women who have sick children. The attitude seems to be that the spirit causes trouble such as sickness unless periodically propitiated.

In back of Liao Kan-yi's house (head of the major temple committee and owner of the oldest village store) is a special holy rock installed by his grandfather. No one remembers the reason for worshipping the rock, but on the first and fifteenth of each month, his family worships it with food sacrifices and three incense sticks. A younger grandson is often delegated the task. There are several trees and other rocks at which special worship is made. For example, some years ago a boy fell on a rock and was [782] in a coma for several days. His mother worshipped at the rock on which he fell and promised that if her son got well

she would worship there twice each month the rest of her life and since he recovered, she has continued now for about 25 years.

The final set of holy places are the various tombs for as previously stated, the Sanlei area has many excellent burial sites. One elaborate tomb recently [illegible]nstructed at a cost of over $200,000.00 ($5,000.00 U.S.). Villagers usually avoid outsider's tombs, but tombs of their own ancestors receive periodic attention. There is special worship on regular days throughout the year and the individual worship as necessary. The tomb location is considered significant for family propserity.

The Home Worship Center or Kung T'ing

The kung t'ing, which is the central room in every house or compound, is a ritual center but serves multiple uses in addition as a main workroom, storage place, living-dining room, etc. (Gallin, 1966:239-40). When a household divides, there is usually a continued sharing of the kung t'ing. The appointments are similar throughout the village (see Figure 4). On the wall across from the main door is the ancestral table (one foot deep, five feet long, and four feet high) which holds wine cups in sets of three, ancestral tablets if any, death memorial boards, perhaps some god's statues and incense pots. A few tables have only one pot but most have two or more, one of which will

usually be a god's pot. Extra pots are usually those with separate surnames for worship of ancestors other than the ones associated with the head of the household (see later section).

Directly in front of the ancestral table is the table of Eight Immortals (four feet square) with a bench on each side so that it can comfortably seat eight. On it are placed the food sacrifices to the gods and/or ancestors although it should be carried outside the door to hold sacrifices for negative spirits who, after all, should not be invited into the house. Because it often rains and since most people do not want to bother, it is usually placed just inside the door. It is pulled out for dining at parties or for children to do homework.

On the wall behind the ancestral table are usually some scrolls, god's pictures, and perhaps the picture of a dead ancestor. On the sidewalls are advertisements, calendars, and pictures of living older members of the household.

In almost all village households, each morning and each evening of every day someone worships in front of the ancestral table with incense; usually the worshipper is a male but it is permissable for a female to substitute. On either the first and fifteenth or second and sixteenth of each month, special rich foods are used for the evening worship and consumed afterwards. On the regular periodic

769 or special religious occasions, food sacrifices will vary in elaborateness according to the importance of the event. Paper money is often burned in a metal pot on the kung t'ing floor for the benefit of both gods and ancestors. Life crises events such as birth, death if not accidental, engagements, and weddings are all solemnized in the kung t'ing.

778 342 One should not believe however, that the kung t'ing is a cherished and sacred room which is always approached with reverence. It is a common room, second only to the kitchen in frequency of use. Bicycles and other valuable goods are kept in the room while pickled radishes and home-made soy sauce may be stored in crocks under the ancestral table. Children often play in the room and the ever-present chickens wander in and out leaving droppings. Since the room is frequently owned jointly by more than one household, no one person truly feels it is his responsibility to keep it clean.

771 In one sense, the room furnishes a clue to the general approach to religion found in the village; it is elaborate but not well-maintained. One performs all the proper rituals but one is skeptical about their efficacy. Everyone half-believes and half does not believe in ancestors, magic, and religion. Older people are more interested in religion than younger people and women are more interested than men although there is considerable variability related to personality in both instances.

includes an incense pot but no ancestral tablets (1945:93). [12] [769] Instead there is a general scroll on the wall to represent the ancestors. Hu (1948:32) notes that many people had no tablets, merely writing ancestor's names on pieces of paper and burning them in worship. Freedman remarks on the frequent absence of tablets in Hong Kong households (1958:83). In a general religious account, C. K. Yang (1961:39) also emphasizes the importance of tablets but claims that the simplest form of worship to ancestors might consist of the daily burning of incense to a symbol of the spirit "which was usually a wooden tablet or a portrait." Hsu states that every house in West Town has a household shrine (1967: 30) and that in every shrine there are two incense burners, one for ancestors and one for gods (1967:184). However, he also states that not every house has tablets; often there is only a large scroll (1967:184). Lang, too, discovered in a survey that worship of ancestors was performed by burning incense before either a tablet or a photograph (1946:162). She also cites an example of a retired official who worshipped ancestors after merely writing their names on a piece of paper (1946:163). Since these authors have not generally considered the direct significance of ancestral tablets versus the censer, the question can not be definitively answered at this time.

[728] My own data on the above point, both from Sanlei Ts'un and the City of Taipei,[7] reveals that the censers

121 769 778 but not the tablets are vital. That is, I viewed many shrines that did not have tablets, but every shrine had at least one censer and often had two or more. In place of the tablets, there may be nothing but quite often, there was the shou scroll which features 100 classical variations of the character shou (long life) or alternatively, a scroll with one large shou character in red.

769 In Sanlei, most shrines have at least two censers: one for gods and the other for ancestors. Each ancestral censer has a name, the family surname. Ancestral censers always have handles which villagers call erh tsu which means ears although alternative definitions of the word (Mathews, 1963:245-6) include ear, handle, and grandson of a great-great-grandson, certainly representing a long line of descendants. The censer contains the residue (ash) of burning incense sticks. It can be cleaned only on regular occasions with due reverence and is never fully emptied. It is believed thereby that the ash extends back to the first worship of the founder of the line. When a new worship center is established after a family division, the new censer will be endowed with some ash from the old censer (transferred from house to house in a red envelope) so that each censer maintains continuity with the past. If tablets are destroyed, new ones can be made. If the ash is lost--it is lost forever and misfortune is certain unless some can be obtained from the worship center of a cadet branch

000 important event: life crises, health, and economic. The
778 home is the central focus of worship and in all but two
[353] village homes, the most elaborate and expensive furnishings
are those connected with worship. The second most impor-
tant center is the temple which is the most elaborate and
771 expensive building in the community. Although Sanlei vil-
621 lage is highly integrated, only for religion does the com-
182 munity gather in one place to act cooperatively with any
182 degree of frequency. At the li level, the temple and
632 religion serve a similar function except that in addition
771 to religion, politics and the school also feature commun-
771 ity-wide cooperation and joint activities. Religion is
602 the unifying element, at least on a manifest basis, of
182 larger kinship organizations such as the compound and
575 lineage and such voluntary organizations as the sworn
brothers and god's associations.

771 Religious values support the dictums of social con-
626 trol. Although there are reasonably high levels of skep-
182 ticism regarding the efficacy of religious acts, no man is
truly an atheist, i.e., although many claim not to believe
that a particular act works or has power for good or evil,
almost everyone is afraid not to perform the required
ritual when it is specified as appropriate.

771 There are so many kinds of religious and magical
183 functionaries, that one can be found to recommend almost
182 any kind of desired action. This recommendation supports
79

796 return until after New Year although part of their respon-
796 sibilities are borne by Heavenly gods who come down to serve
[356] as substitutes. Because the substitutes are not as con-
[582] scientious in maintaining their vigils and reporting mis-
deeds, many activities not normally permitted are carried out during the absence of the regular gods, i.e., the house is thoroughly cleaned and many marriages are consummated, especially those that might be of questionable value as for instance, with an adopted daughter or between two people with surnames who should not marry. The gods are sent off with special ceremonies and will be welcomed back with another set of ceremonies on the fourth day of the first month. A household distributes New Year cakes to friends and to anyone who has not experienced a death in the family during the year.

796 For most of the above events, although details vary,
782 worship activities include food sacrifices, fire crackers,
[778] and the burning of paper money. Worship activities always are held in the kung t'ing of the family home or in the courtyard immediately outside. Frequently there is worship as well in the Sanlei temple and the T'u Ti Kung temple and
79% less often in the li temple in Erhlei. Where possible,
594 there should be dinner parties with guests. Since everyone in the area is usually celebrating the calendric holidays on the same day, guests are difficult to obtain. Some migrants come back from the city to participate and poorer